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FIG. 5. MADONNA AND CHILD. WOOD
BY GREGOR EHART OF ULM
(1490 - 1500)



FIG. 1. MADONNA AND CHILD. WOOD
LOW RHENISH ABOUT 1400



FIG. 4. MADONNA AND CHILD. WOOD
NÜRNBERG(?) ABOUT 1470 - 1480



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GERMAN GOTHIC SCULPTURES IN THE
RALPH N. BOOTH COLLECTION, DETROIT

Translation by Catherine Beach Ely

GERMAN sculpture is beginning to acquire international importance. This gradual revolution is most plainly shown by the purchases of American museums in recent years. Undoubtedly there were German pieces in American museums in former days; but their connection with the rest of European Art, their place in the development of style, their national characteristics were not sufficiently investigated. A state of affairs which, for example, made it possible for the Berlin Museum about ten years ago to bring back to Germany some excellent works of sculpture bought at a low price from American possessors, among them a *Burial of Christ*, a distinctive work by Hans Schwarz, the best German engraver of medals and worker in plastic art of the Renaissance. Today even German baroque and rococo plastic art gets into the American museums (such as the Mainz wooden statue of Saint Bartholemus in the Detroit Museum), that is to say an art which even in its birthplace has not had until recently a renewal of appreciation and of popularity with collectors.

Each of the works to which I am to give a short explanation offers

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an important chapter in the history of German sculpture. I will begin with the Gothic examples. The graceful Madonna, (Fig. 1), probably originated about 1400 in the Rhineland, that is, in the region which was most open to French influence. The nobility of Mary's bearing and expression, the delicately balanced drapery, the slight swing of the body remind us distinctly enough of the French originals, which are preserved for us in life-size statues and even more frequently in numerous ivory madonnas.

Although the French original is also extensively in Germany the standard for the Gothic Madonna-type, the *Pieta* group is, on the other hand, essentially of *German creation*. Its Italian name might easily give an incorrect impression. Italian art borrowed the idea of the *Pieta* group from German art. In Germany it developed, unlike other representations, not from the Passion Plays, but from lyric poetry, from the brooding lamentation of the Mother who at evening, after the work of redemption upon the Cross is finished, weeps over the dead Son upon her lap. The Vesper group, originating in the fourteenth century, remained until the dying out of church art at the end of the eighteenth century a sculpture-theme which was continually taking on new forms. Among the countless number of examples which have been preserved there are, indeed, groups which in respect to period and style belong together, but are never literal copies of famous originals.

The Vesper group (Fig. 2) and a similar group with the body of Christ held by an angel (Fig. 3) are interesting both as to material and interpretation of theme. They belong to the works of sculpture in fine stone, marble and alabaster which in the Middle Ages compose a family of numerous branches. The noble and delicate treatment of the smooth uniform material and the small size are their external characteristics. These groups of sculpture which were easy to transport are to be found scattered throughout entire sections of Europe. German studios which certainly from the beginning carried on a lively export-business probably lay principally on the Rhine.¹ Their productions are recognizable by a very strong resemblance in style together with very different degrees of excellence. Foremost among them in 1430 is the crucifixion group, rich in figures, which came out of Italy, in the Staedel Museum at Frankfort on the Main, and several closely related works in Germany, especially a *Pieta* in Lorch on the Rhine. Our groups belong to a later generation. They originated toward the end

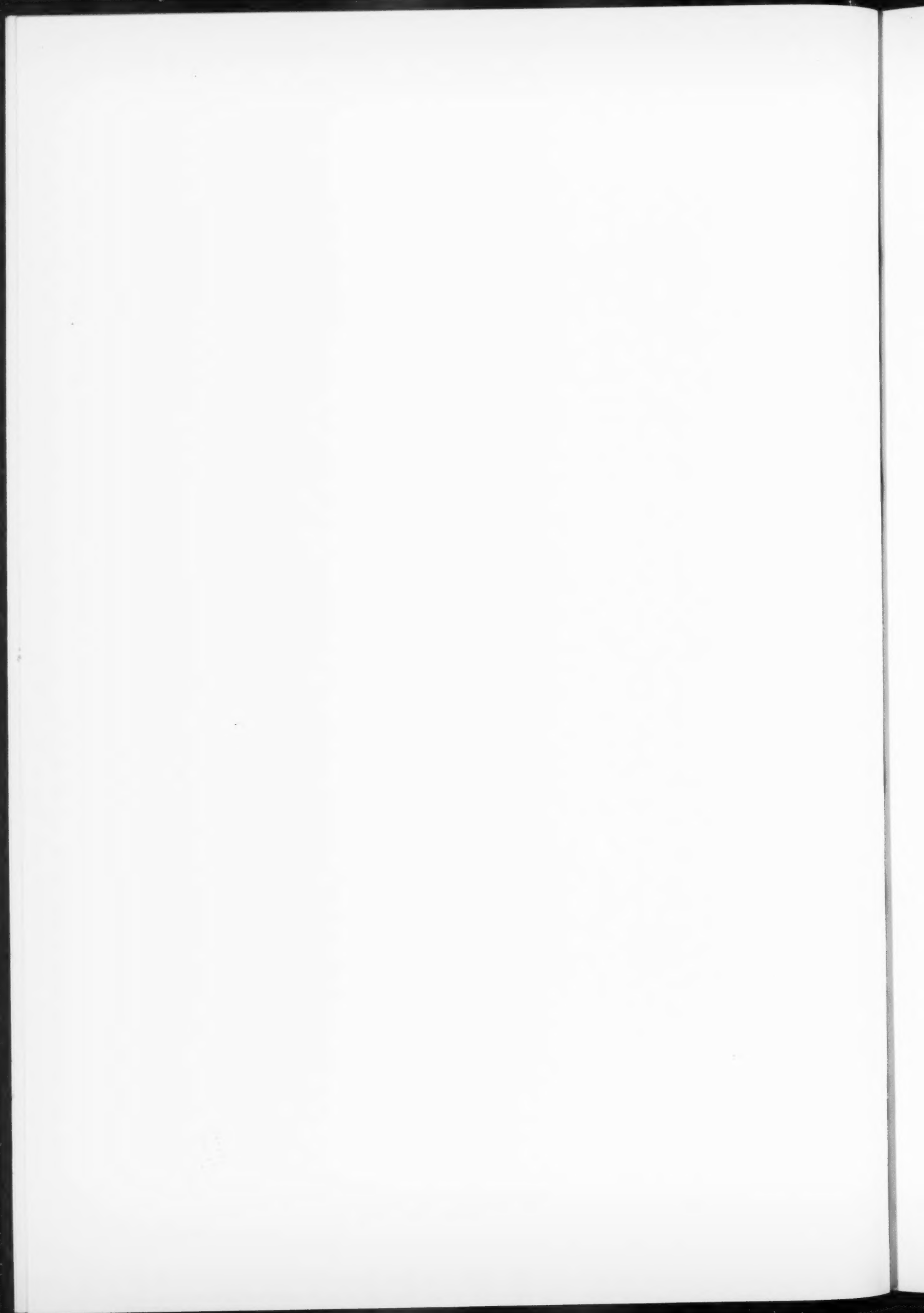
¹See Swarfenski, *German alabaster plastic art of the 15th century* in the annual register of the Staedel Museums, 1921, page 167.



FIG. 2. PIETA. MARBLE
MIDDLE RHENISH. ABOUT 1460



FIG. 6. PRESENTATION OF THE VIRGIN AT
THE TEMPLE. WOOD
LOW RHENISH. ABOUT 1480



of the fifteenth century in Southern Germany, as the sharp edged, abruptly angular movement of the folds and the stiff scant drapery show. Two related works, fragments of a Crucifixion which the Bavarian National Museum in Munich contains, are ascribed to the Bavarian-Tyrolien School. That the Body of Christ rests on the ground and only the upper part of the Body leans against the sorrowing mother is, for that period, still an unusual position. The Renaissance and even more the Barock period prefer that position. The thin Body of Christ² emphasizes the rigidity of death; the beautiful lines of the Mother, whose garment is carefully spread under the Body, surround mildly and tenderly the sleeper. Here, as in all medieval representations of the lamentation of Mary, the mother's pain is not a loud complaining but a deep solitary mourning without words which moves the spectator the more deeply to compassion and devotion before the stillness of death.

The real domain of German plastic art in the late Middle Ages and at the beginning of the Renaissance is the woodcarved altars. Although entire altars very seldom get into our museums today, single statues of wood, which were often banished from the church because new images were to be set up in place of those which were in bad repair, have been collected in Germany for centuries and in recent times have brought higher and higher prices in proportion as excellent pieces have become increasingly scarce in the market. The two South German Madonnas, which Mr. Booth has acquired, are chosen with a happy knack. They not only represent the most glorious period of German wood carving, but show in their dissimilarity something of the wealth of individual local schools.

A human outward-looking attitude characterizes the entire field of German art after 1450. The austere mysticism, the predominance of theological speculation having disappeared, artists take pains to be as domestic as possible. The simple joys of family life are reflected in the Madonna groups; the unpretentious workman represents himself and his like in the robes of the Saints and of the heroes of Bible stories. In Southern Germany in the last part of the fifteenth century Frankish, Swabian and Bavarian studios vie with each other in the production of rich polychromic altars which are decorated with single statues rather than reliefs telling a connected story. The seated Madonna, (Fig. 4), originated between 1470 and 80. With her thick set form in its full energetically swinging draperies she most closely resembles the masters

²See Swarfenski, pages 202 and 203.

of Nuremberg and Nördlingen. Her more majestic companion, the standing Maria, (Fig 5), dating from 1500, can with absolute certainty be accredited to a Swabian studio and indeed to the same one which in its last years was connected with *Gregor Erhart* in Ulm and later in Augsburg. Erhart's most famous works are three great Madonna statues, in Blaubeuren near Ulm, (Highbaltar in 1493) in Augsburg, (Maximilien Museum), and in Berlin, (Kaiser Friedrich Museum). The Statue in Detroit, which for quite a while was in Herr Krupp's collection in Essen, is closely connected with these masterpieces in the type of mother and child with their natural combination of grace and dignity. Whether the master of the Blaubeuren high altar executed it with his own hands is doubtful; a somewhat younger studio companion may have done it.

A strong contrast to these works of Southern Germany is offered by the two groups from the lower Rhine. Here oak was the preferred material and the preferred theme was Bible stories and the legends of the saints naively recounted with many little figures. We must think of the two relief groups as built into the boxlike divisions of a great altar. One of them, (Fig. 6), represents Mary going to the temple, the other, (Fig 7), Saint Alexius, who as a pious pilgrim lives unrecognized in the house of his rich heathen father, where the servants scorn him and drench him with water. This scene may serve as a characteristic example of the sculpture of the lower Rhine at the end of the fifteenth century. The crisp style of execution, the individual form and bearing of all the figures, the distinct grouping reveal a master in the art of simple popular narration.

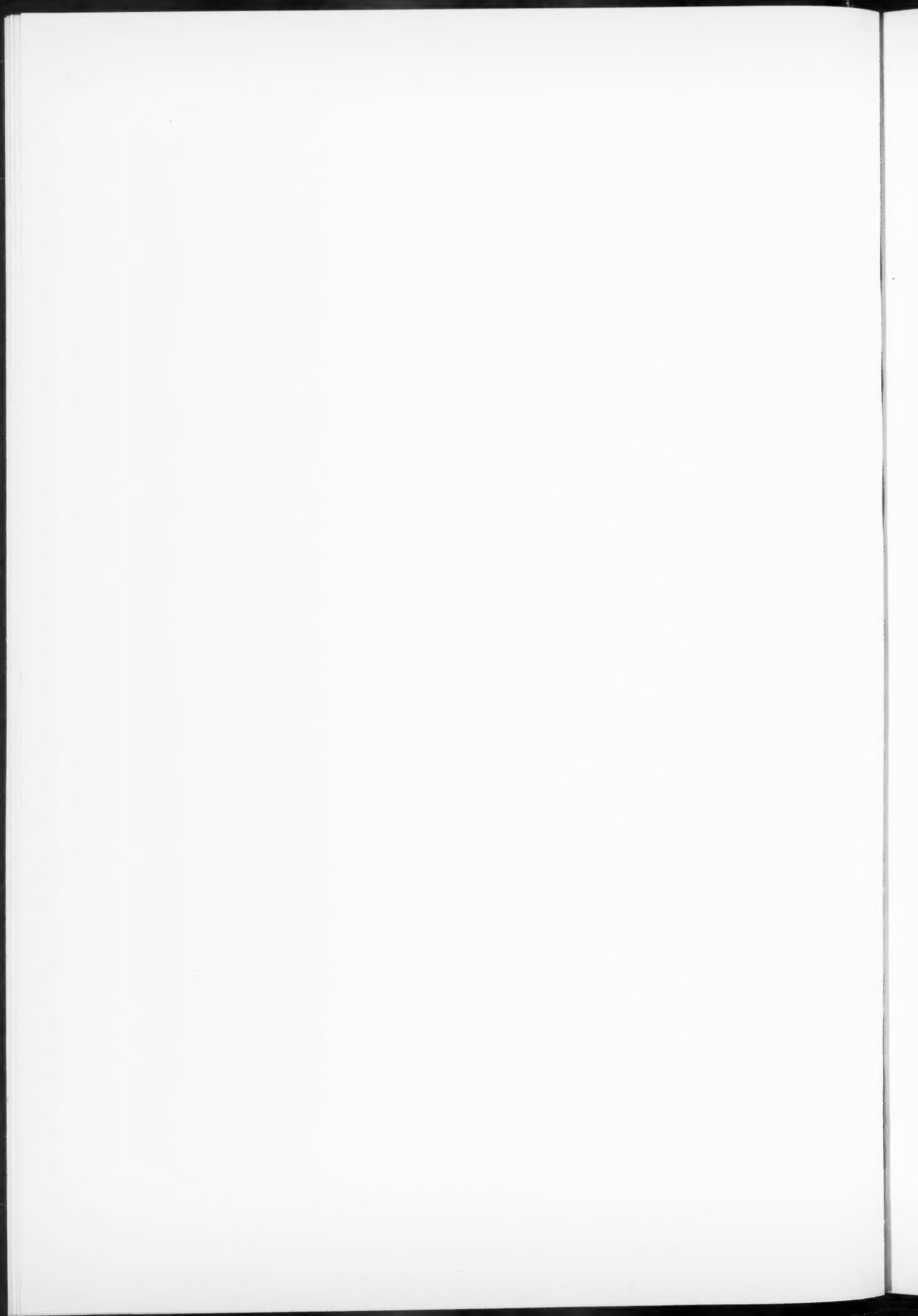
Erhart Krupp



FIG. 3. THE DEAD CHRIST HELD BY AN ANGEL
MIDDLE RHENISH ABOUT 1460



FIG. 7. ST. ALEXIS. WOOD
LOW RHENISH ABOUT 1490



RAEBURN'S "PORTRAIT OF SIR WALTER SCOTT"

SEEING that Raeburn's portrait of Scott, which figured in the sale, last May at Christie's, of the collection formed by the late Baroness Burdett-Coutts, has passed into that of Mr. and Mrs. J. Horace Harding, and has been recently exhibited, some critical comment concerning it may prove of interest.

It may be worth recalling that the art of Raeburn was very little esteemed, out of Scotland, previous to the inauguration in 1870 by the Royal Academy of its annual Winter Exhibitions of Old Masters. Even at the sale held by the Raeburn family at Christie's, in 1877, so little value was placed on works by the great Scots painter that forty-nine of his genuine canvases realized only £6318.

We know that Scott was a restless sitter, and that Raeburn found it difficult to represent the features while in animated expression. Scott, indeed, used to state that his dog invariably growled when it observed one more painter preparing his palette. By 1822, Scott frankly admitted that he was "sick of having his portrait painted". Moreover, "with the exception of Raeburn's old portrait", he could rank none of them more highly than as productions of "so many old shoe-makers or blue-gown beggars". Again, Scott exclaimed to Raeburn that he wished that "none but your portraits of me were in existence". Yet so zealous and painstaking were some of those painters — or, shall we say, botchers? — that they at times attempted to modify the extraordinary height of Scott's skull. Indeed, one critic jestingly remarked that Scott's skull was "disproportionately high, because the famous novelist had a 'story' more to his head than any other man". Dr. John Brown in 1875 actually proved that the portrait then at Charlesfield had been tampered with in that respect by another hand.

In the portrait now before us the great Scots novelist-historian is rendered wearing a dark green coat, a white collar and a black tie, while a twisted silver chain is passed through between the buttons of his yellow vest. Also, Scott (1771 - 1832) is admittedly here represented as about fifty-one years of age. The work confronting us was, in point of fact, achieved but a few months previous to the death of Raeburn in 1823. It was engraved in stipple by William Walker in 1826.

At irregular intervals it was seen by the public. Thus it was included in the Raeburn Exhibition held at Edinburgh in 1824, in the Scott Exhibition at Edinburgh in 1871, at Edinburgh again in 1876, at

the New Gallery in 1891, as well as at the Royal Academy two years later.

In regard to this canvas, which measures 30 inches by $24\frac{7}{8}$ inches, we must primarily note the inscription that was inserted on a piece of the original stretcher inserted in the new stretcher. That inscription in ink reads: "Painted by my grandfather, Sir Henry Raeburn. Vouched for by L. W. Raeburn, 1876". On the stretcher also is to be found an impression in red sealing wax of Raeburn's seal, i.e., a *Roebuck, stant, proper*, together with the motto: *Robur in Deo*, i.e., "Strength in God". (See Fairbairn: "Book of Crests", 1905, p. 462).

Without appearing to be too dogmatic, but basing our conclusions on a considerable mass of confused data, we may with some degree of certainty affirm that this portrait is not to be confused with that which was successively in the collections of Lord Montagu and the Earl of Home, and measured $30\frac{1}{2}$ inches by $23\frac{1}{2}$ inches. That canvas was, in fact, sold at Christie's on June 20, 1919, No. 144, by the Earl of Home, together with other paintings removed from Douglas Castle, Bothwell Castle, and the Hirsell.

Nor should we identify Mr. Harding's fine portrait with the far less satisfactory production which was sold out of the Arthur Sanderson collection by Knight, Frank and Rutley on June 16, 1911, No. 617, and measures 28 inches by $24\frac{1}{2}$ inches.

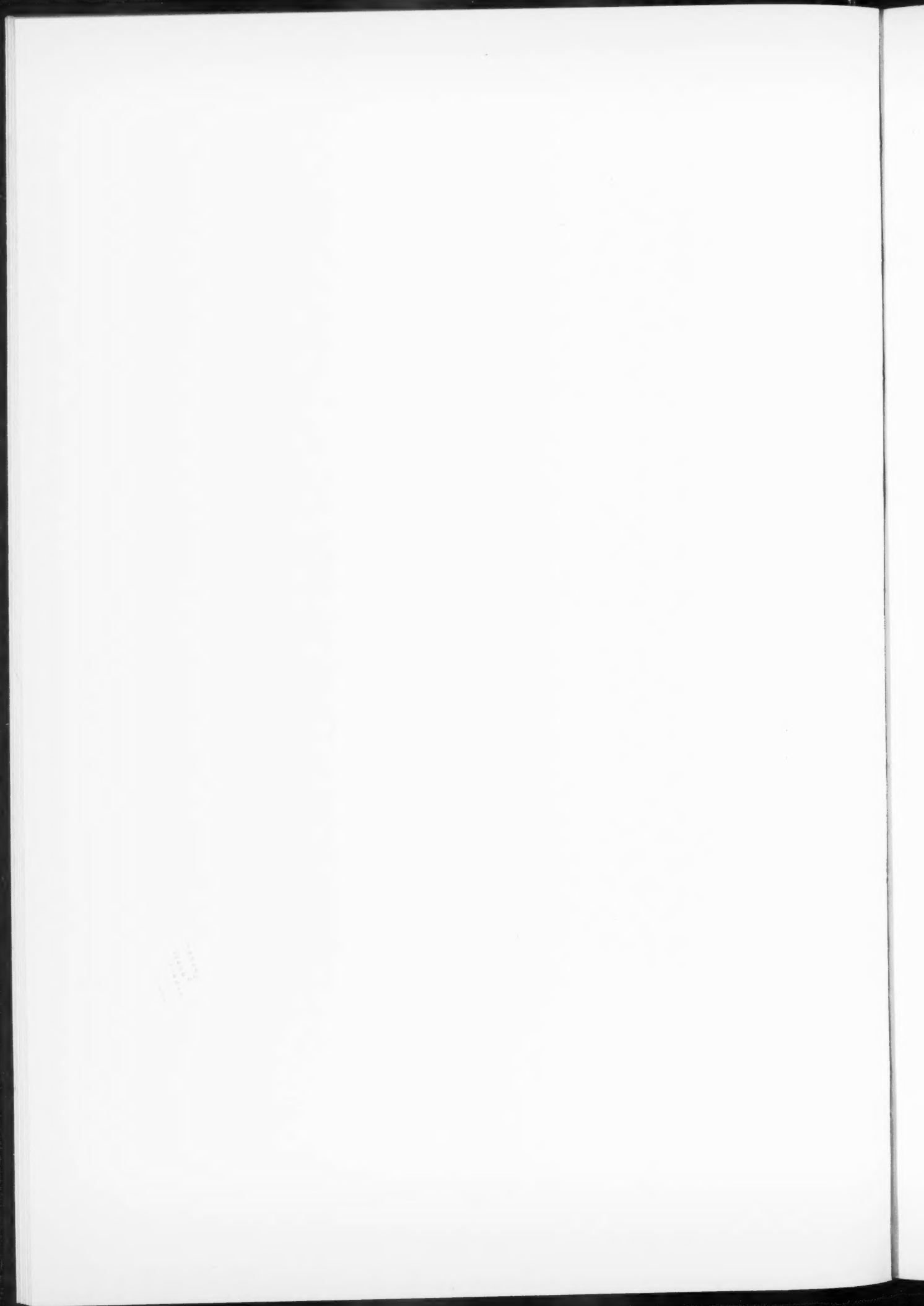
When a painting at last emerges from the seclusion of half a century in private possession, it frequently happens that, together with the dust of decades, there have accumulated critical errors by successive art-writers who have, in the majority of such cases, not themselves had the opportunity of examining the original work. Certainly in the present case we encounter demonstrable errors which now call for rectification.

No one is more conscious than the present writer of the magnificent pioneer work done by the late Sir Walter Armstrong (died 1918) with great aesthetic insight, with a view of presenting, to the present generation, British art of a century ago. However, neither he nor his very able joint-author could entirely guard against *errata* in the pedigrees they volunteered for so many fine pictures. Thus in their large book on "Raeburn" (1901, page 111) the pedigree which justly belongs to the Burdett-Coutts and Harding "Scott" is unfortunately credited to the Sanderson portrait.

A later critic, in 1911, in much the same way confused, in his "Rae-



SIR WALTER SCOTT
BY SIR HENRY RAEBURN, R.A.
Collection of Mr. J. Horace Harding



burn" (page 59), the "Scott" which once belonged to the Raeburn family, as well as to the Burdett-Coutts and Harding collections, with the Sanderson version. Moreover, he not only incorrectly regards the Earl of Home's portrait as the one engraved by Walker, but describes the Burdett-Coutts canvas as a "replica of full length, measuring 71 inches by 58 inches".(!)

But lo! the *Deus ex machina* which will shape our ends! For Mr. J. L. Caw, Director of the National Gallery of Scotland, in a recent letter to the present writer, has banished all our doubts. Mr. Caw writes:—

"There is no doubt, I think, that the Burdett-Coutts, now Harding, portrait is the original of the engraving and that kept by Raeburn for himself. Arthur Sanderson used to claim that his version was the original, and that it had come from the Raeburn family. . . . Later, however, I thought it necessary to go into the matter for myself and, obtaining a photograph of the Raeburn 'Scott', taken while the picture was still in the possession of the Raeburn family, I came to the definite conclusion that the Sanderson picture was no more than a contemporary or nearly contemporary copy. The Burdett-Coutts picture I had not then seen, but, when I did, there was no doubt about its being Raeburn, all right; and comparison with the same photograph showed that it must be the family picture. . . ."

The Earl of Home's portrait, which was sold at Christie's, is different though in some ways related. In it he wears a fur-collared coat, which shows no waist-coat. It was painted for Lord Montagu, and came from him direct to the Homes. But it is not very good and, in spite of perfect documentary evidence, one feels that it can't be much more than a studio version. It now belongs to Sir Robert Usher, Bart., of Wells.

In view of the high importance of the well preserved portrait of the great Scots Novelist, Poet, Historian and Antiquary, which has been so recently acquired by Mr. and Mrs. Harding, it is fitting that so authoritative a critic of Scots painting and history as Mr. Caw should give his *imprimatur* to an over-seas criticism that may be said to clear up the uncertainties and contradictions of exactly a century.

Maurice W. Brockwell

THE GREAT TRANSITIONAL ARTISTS OF THE MODERN EPOCH — DEGAS

Translation by Catherine Beach Ely

NEW schools have a tendency to wish to appear entirely independent of those which have preceded them. This rebellious attitude is especially characteristic of the modern epoch in which the instinct of individual revolt has reached a high stage of development.

This is how it comes that impressionism has assumed the role of an arbiter of pictorial mediums and plastic expression, intolerant of any precedent. The schools which have come since have repaid impressionism in the same coin by systematically disowning it.

The Impressionists in their determination to be original aimed particularly at repudiating the traditional role of drawing and gave the precedence to evolving form by pictorial interpretation rather than to defining form by outline. They would not permit pencil or crayon to guide the brush, nor line to impose its laws and exigencies upon color. Eager to seize the impression of things bathed in the continual mirage which luminous atmosphere creates, they believed that the spontaneous application of painting could alone succeed therein, since line designates objects only by inert emblems without taking into account fluidity of time and the illusions of lighted space.

This denial of, this fear of line, had its justification. The coldness of Ingres was still too much in evidence. It had just been demonstrated how greatly the timid respect for the laws of classic design had, with painters who followed the school of 1830, altered the conception of resemblance in portrait work, of truth in genre painting, of the picturesque in landscape.

There was, however, one man whom the impressionists loved, whom they could not challenge, who fought in their ranks and who has expressed what they have expressed, but while preserving to line its fundamental function and while remaining the continuator and the fervent pupil of Ingres.

Owing to his turn of mind, to his skill, Degas has attained what may justly seem a miraculous result — he has molded line to impression, he has rendered it capable of translating the most fleeting variation, and he has harnessed it to the impressionistic use of color without sacrificing either one or the other.

In this respect it can be said that he has realized what impression-

ists dreaded, what most people believed impossible, namely the transition between impressionism and the schools which preceded it.

Dégas had the good fortune not to be during his childhood and youth a rebel either against society or the family. It is this trait which afterwards characterized all his life as a painter and all his art; he was always a revolutionary, never a rebel.

His family was rich and consented without much resistance to his choice of painting as a career. So he worked from the start in calm and independence. Furthermore his family belonged to the upper Parisian bourgeoisie, which, at that period, had not yet sloughed off that simplicity, that popular, critical caustic mind which was for so long a time its charm and its farce.

Dégas entered the school of the Beaux-Arts. He was bored there but did not stir up any trouble. Through respect to Ingres whose name his masters used as a recommendation, he accorded them the deference of an imperturbable force of inertia. He did not antagonize them, but he followed none of their counsels. He spent, moreover, the best part of his time in copying at the Louvre. He had his own way of copying: he reproduced faithfully the subjects, but changed completely the expression of the faces, preoccupied already at that period with the reflection upon the features of the fugitive traces of inward emotion. This solicitude caused curious anachronisms which can be noted by considering his first work: "Semiramus Constructing a City": "War Scenes of the Middle Ages" and "Girls of Sparta", all copies or half copies, as to inspiration and even as to composition of the whole, but where his subtle hand amused itself by working in shades and details very modern in character.

The Roman prize did not tempt him; but Rome tempted him. On his own initiative he made the journey to Italy. He did not ignore any of the splendors of art, any of the charms of Italian landscape. Yet his wariness, his limiting of his production almost exclusively to figures would make it seem that Italy did not leave a lasting impression with him.

It was just the same when after the war, he went to New Orleans in order to forget the humiliation of his dear Paris twice conquered, twice scourged, first by the Germans, then by the troops which destroyed the Commune. He seems scarcely to have felt the picturesqueness of that distant country.

This was because his vocation, his predestination, if one may say so,

was to create by a travail internal rather than external new subtleties in the very substance of painting. He was to arrive at this only by dint of reflecting in retreat upon familiar subjects seized at close range.

In which he was indeed impressionistic, for the essence of the impressionistic art has been precisely to deal with the strictly plastic elements of painting, those which pertain to its technique, rather than with its moral elements and its external suggestions. All the impressionists were like Degas fond of remaining at home, many were like him Parisians exclusively, scarcely ever in order to increase their inexhaustible productivity, leaving Paris, or at the most its immediate environs.

This is, then, the first respect in which the resemblance of Degas with impressionism is beyond dispute. It is equally so in what concerns the effect produced by his work.

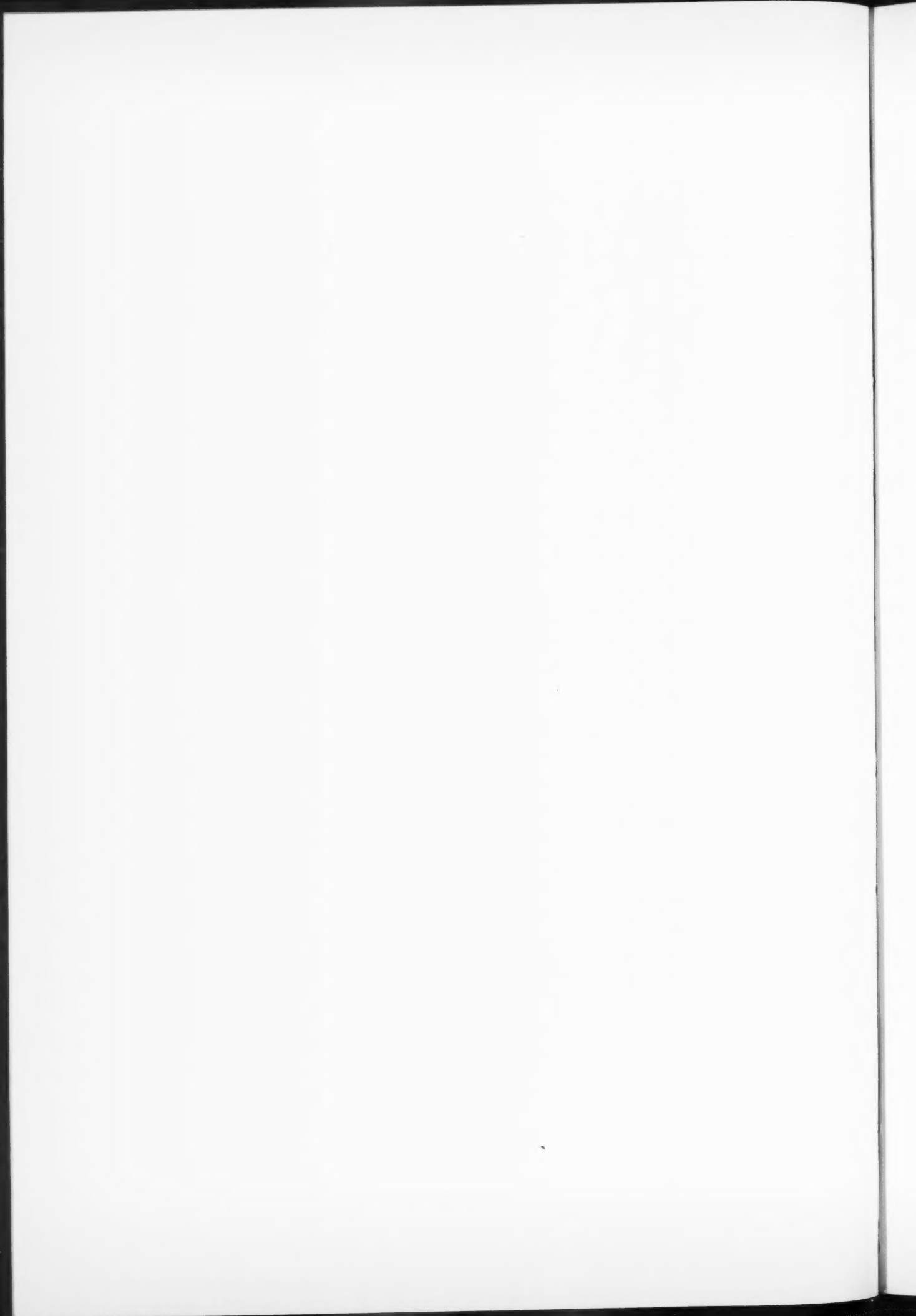
He had thrown himself into the battle with fury for which he deserved credit. He was not like his companions who had nothing to lose. He was losing a great deal. At the time when impressionistic painting had scarcely started, he was exhibiting in the salons and exhibiting successfully. Since 1860 he was well known. The secret flowering of his real temperament caused him after 1870 to abandon everything. And when in 1874 he opened with the impressionists the Exposition of the Independents, he had not only completely the aspect of an impressionist but still more that of a man who deliberately, by authority and conscience, had rid himself of his past to share and aid the fortune of the new school.

Much more than this: When toward 1880, the resistance of the critics and public began to yield and Renoir, Sisley, Monet, once more in favor, deserted the Independents and took their place in the official salons, Degas, who had been there before them, refused to return with them. He carried on the struggle further and longer than the most intense Impressionists, to the extent of remaining almost alone an independent.

How did it come that Degas who had abandoned classical education without torment or violence was so ardently, so fundamentally impressionistic and how happened it that, at the hour when impressionism was getting vulgarized, he withdrew in order to preserve a purity that vogue and snobbishness were about to spoil? The reason for it is clear: it is because he possessed a technique that the other Impressionists disdained, it is because he was able to reconcile impressionism with



DEGAS: UN CAFÉ BOULEVARD MONTMARTE
The Luxembourg, Paris



tradition, by means of his own genius, and because he thus avoided the explosions of transitory exaggeration momentarily attractive to curiosity, but prejudicial to the solidity and duration of the work of art, explosions which the greater part of the Impressionists did not know how to avoid, having to some extent rendered them inevitable by their prejudice for painting without drawing, for massed color laid on with the brush or even with the knife, and overloaded with "pure tones".

At first thought it seemed useless to aspire to discipline line to the experiments of impressionism and to compel it to support the impetuous and frail aspect of mobility as impressionism conceived mobility and purposed to express it.

Dégas succeeded in doing this. He relied upon the fine immutable line of Ingres. By dint of repeated observations, while strolling hours and hours in Parisian surroundings he was able to make line vibrate under his gaze like a succession of waves; he fixed its infinite variations, the infinitesimal deviation that a movement, that an impression, from one second to another, imprint upon it without destroying it; he gathered and captured the shades of the movement of the line, from tracing to tracing, after which reuniting all these tracings, comparing them, confronting them, he reconstructed a single line which preserves the impress of these successive variants, which translates their inconstancy and passion while subduing them to a more serene resultant.

And upon line thus liberated and made pliant he grafted color. His conception of color was that of the impressionists. He also wished it abrupt and vibrant, in that perpetual state of flashing and rebounding by which it attacks objects, deposits itself upon them, then leaves them, at every instant. But instead of throwing color upon the canvas and being obliged to follow it in its fluctuations and to transmit without intermission its repeated blows into great splashes and hasty strokes, he disciplined it, for he held the movement already in his drawing: color had only to accentuate it and complete it. As he used to say: "Painting is a deeper sort of drawing".

Dégas' graftings of color were as supple and varying as was his management of line. Soon he acquired such skill in combining line and color that the most minute modulations of impressionistic mobility were caught in the marvellous trap which his sensitive science set for them. And they assumed, in the process, style nobility, gained something permanent and calm, while remaining completely free.

For this magnificent performance in which tradition and novelty

met, Dégas at times effaced line under heavy color, again, on the contrary, only accompanied line by light glazing. His laying on of color is sometimes smooth, united, liquid; at other times brutal, choppy, abrupt.

In order to modulate further this flexible union he employed all the color mediums. He used pastel alone, water color alone, oil painting alone. He associated them: mixtures of pastel and water color, of water color and oil painting. Substance of color, density of color, he has utilized everything, weighed everything, enriched everything with his expert hand, extracting from all this the most astonishing manifestations of most evanescent feeling.

So it was that they were born and received life, those characters and celebrated scenes difficult to enumerate and inventory, there are so many of them, each one has meant so many sketches and replicas, labor for fifty years, carried on in an apartment of Montmartre, far from worldly glory, far from honors in a haughty and reticent seclusion.

Dancers in all the professional poses with beautiful motions, with vulgar tormented faces; actors of the theatre and circus, laundresses, ironers, the body dressed, painted, disguised and the body nude, all the studied motions of fiction, all the familiar motions of everyday life — by interpreting all these this great artist has succeeded in objectifying before our eyes the plastic art of the fluid psychology of the Parisian world.

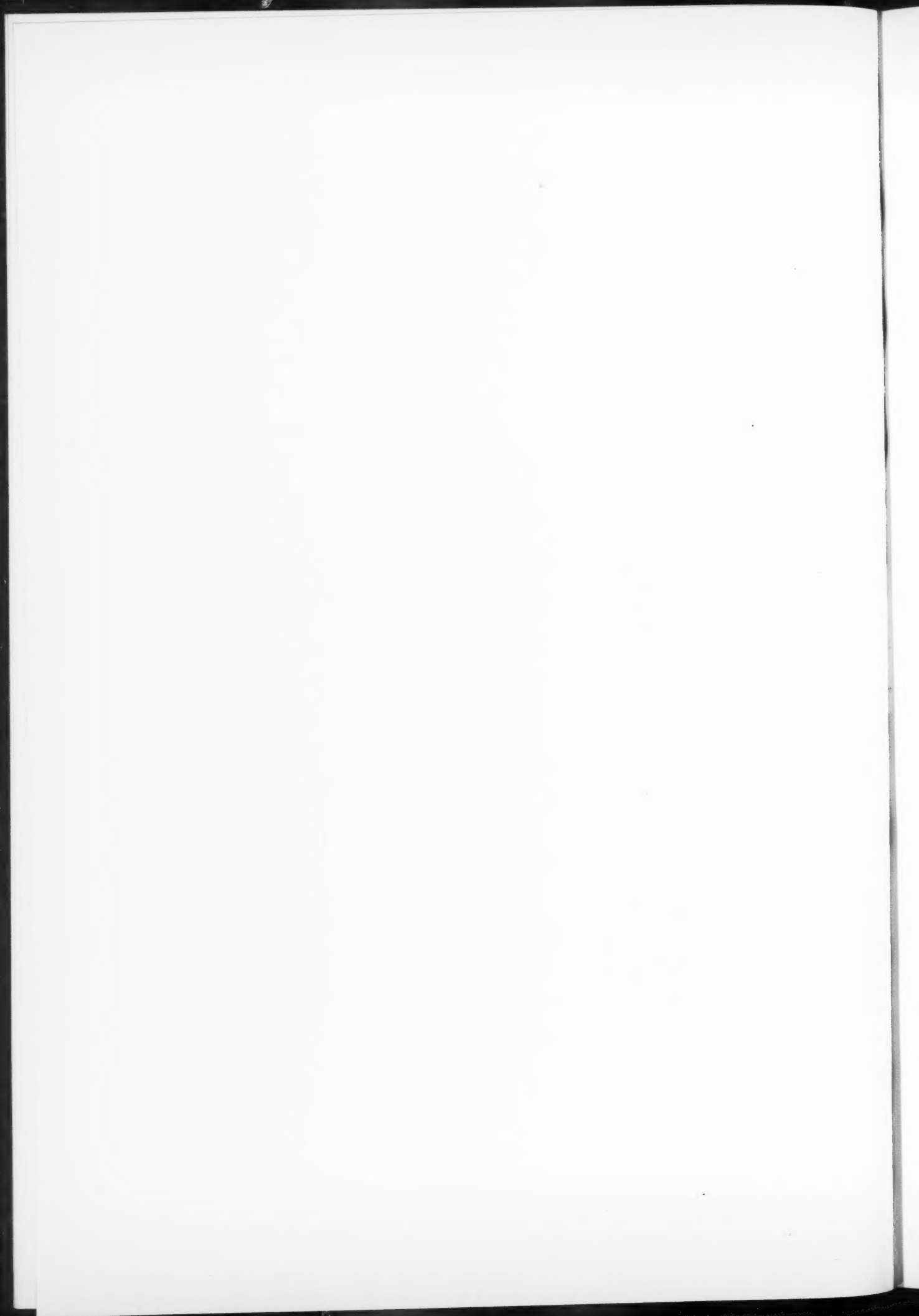
Furthermore he has been a sculptor. In 1921 they collected his sculptured work. It is perhaps here in the palpable abridgement of sculpture that one can best measure what he has done with line since Ingres, what he has demanded of it that is new, and how at the same time he has respected it.

We are at a stage of development in which art takes pleasure in the enervating discoveries that surprise, startle, disconcert and dazzle. The impressionism of pure color benefits by this tendency. The schools which have succeeded impressionism benefit by it in turn today. Between the two Dégas appears isolated. As his art reposes upon reflection and balance, not upon impulse and excess, he has not always been assigned his true rank. He is not yet assigned it.

But history will say that he was able to affirm the union between tradition and impressionism so that it will probably be partly due to him that later from age to age the impressionists will remain under-



DEGAS: DANSEUSE ATTACHANT SON SOULIER
The Luxembourg, Paris



stood and loved. He will make their brilliant and tumultuous initiative enter into inheritance and order; he will give them his classic aspect, a guaranty without which no school has a chance to survive.

Henri Hertz

A FAMOUS COLONIAL PARLOR

A FRAGMENT OF OUR EARLIEST MURAL DECORATION

ASIDE from an occasional portrait or escutcheon our decorative art did not make its appearance till the beginning of the eighteenth century, when landscapes with figures appeared on the plaster walls or panels of the wainscot, in the homes of the wealthy, of which a few examples remain.

An especially interesting form of this colonial art has recently been discovered in connection with four wood panels decorated with landscapes in oil, with coats-of-arms at the top, together with the marquetry center piece of the floor, which were originally parts of the parlor of the grandest mansion of colonial Boston, built or re-modeled in 1712, by William Clark, a prominent merchant of the city.

Only one other in America at that time seems to have been similarly ornamented, a room at Yeaman's Hall, near Charleston, S. C., which was painted with landscapes, but of this nothing survives but the written record.

A third one however, was discovered in London, England, in 1906, which is today in a perfect state of preservation, and at the time of its discovery was thought to be the only one of its kind in England.

The Clark house was situated in the most picturesque section of old Boston, known as the Old North End, at the corner of Bell Alley and Garden Court St. Once the fashionable section of the city, it is now the foreign quarter, in whose narrow streets alien tongues make a babel of voices, where colorful crowds in strange attire hold fiestas or celebrate on Saints Days in solemn procession accompanied by the chant of the Catholic ritual. Around the memory of this old mansion, long since destroyed, is a halo of romance; one of the builder's grandchildren died

in poverty, while another was the grandmother of the Marquis of Lorne, the husband of Princess Louise. Here also lived Sir Harry Frankland with his bride, the beautiful Agnes Surriage, the heroine of the most romantic story of the New World, who from its windows watched the conflict on Bunker Hill and opened its hospitable doors to the wounded and dying as they crowded into the city.

The parlor is the one described in one of Cooper's novels, Lionel Lincoln, of Bynner's novel and Dr. Nason's memoir and of Oliver Wendell Holmes' poem "Agnes"—

"'Tis like some poet's pictured trance
His idle rhymes recite,—
This old New England-born romance
Of Agnes and the Knight;"

The famous parlor was on the first floor to the right of the entrance. Opposite the hall door was a wide fireplace with chimney-piece and mantel carved with a basket of flowers and scroll work. On the right of the chimney-piece was an arched alcove lighted by a narrow window; on the left was a buffet with a vaulted ceiling. The other three walls were divided into sections by fluted Corinthian pilasters, which supported a dentiled cornice.

The flutings and capitals of the pilasters, the dentils of the cornice and vaults and shelves of the buffet were all richly gilded. The special decoration of the room, however, consisted of a number of raised panels which fitted the compartments reaching from surbase to frieze, eleven in all, each enriched with a landscape or other design painted in oil colors. The four panels opposite the windows were still further enriched with the coats-of-arms of the Clarks, Saltonstalls, Hubbards and Whittinghams.

The panels beneath the surbase and the door, were ornamented with arabesques. The twelfth painting was a view of the house on a horizontal panel over the mantel, beneath which, in an oval was the builder's monogram, W. C. Just beneath the gilded and fluted top of the buffet was a painted dove.

The magnificence of the room was further enhanced by an elaborate inlaid design in the floor representing the escutcheon of the Clark family.

"The mere enumeration of the details," wrote one familiar with the house, (Mr. Henry Lee a prominent Bostonian),¹ "fails to give an idea of the impression made by this painted and gilded parlor, not an inch of

¹Records of the Massachusetts Historical Society.



FIG. 1

Property of the Maine Historical Society, Portland, Maine

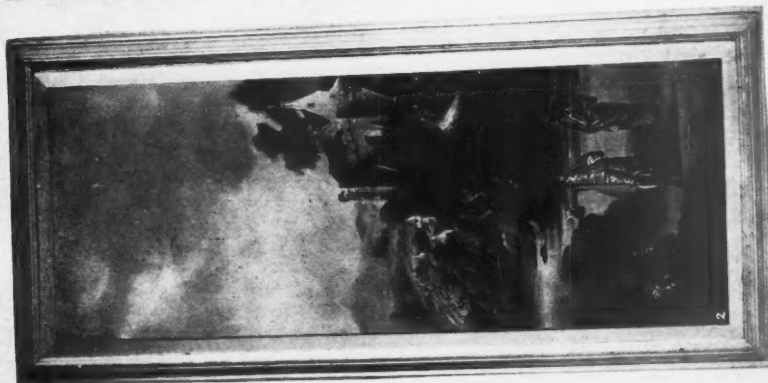


FIG. 2

Property of the Maine Historical Society, Portland, Maine

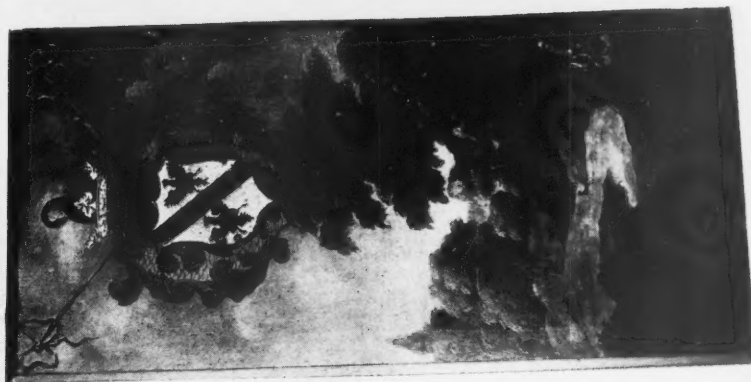


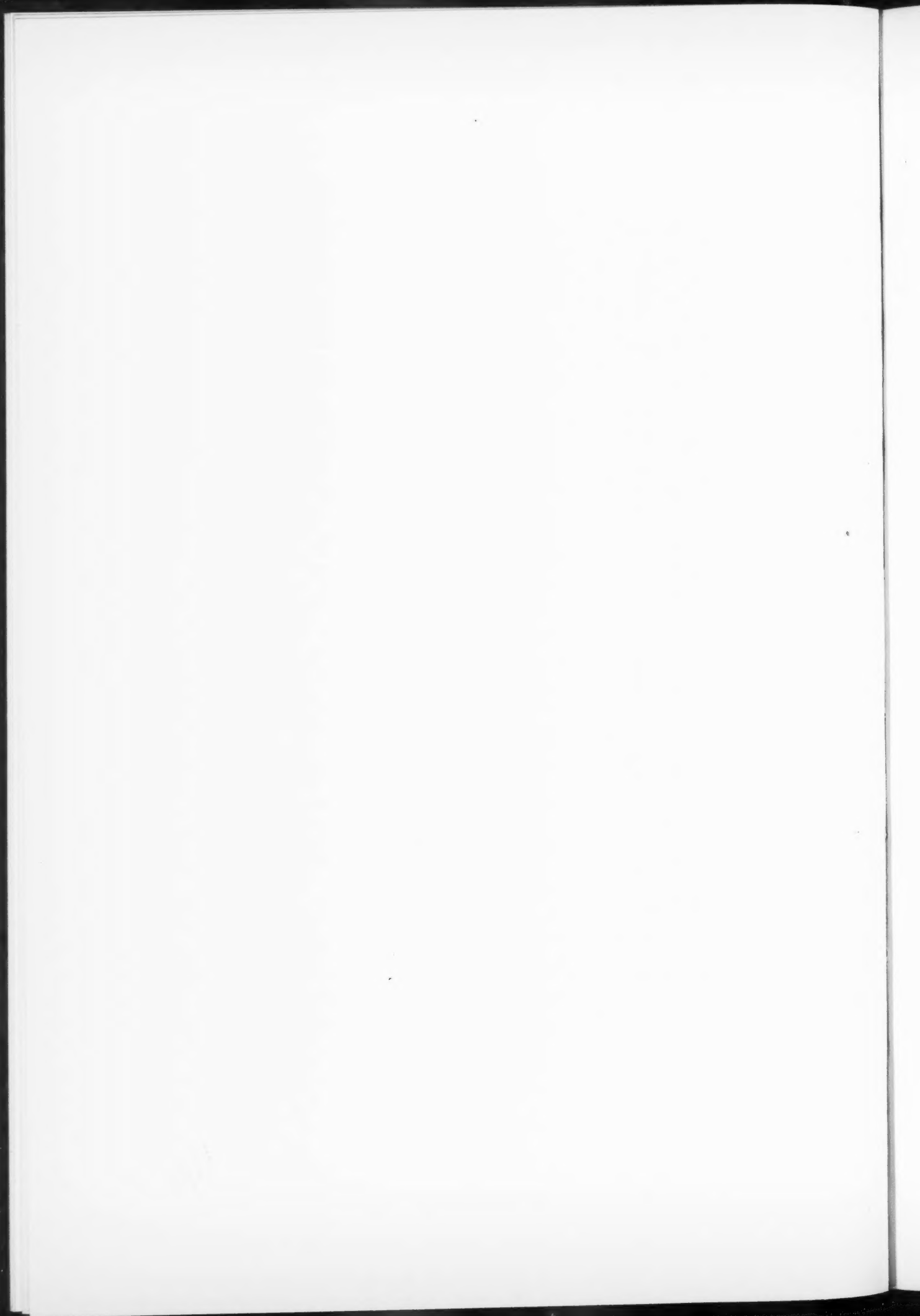
FIG. 3

Property of Mr. Frederick L. Gay, Brookline, Mass.



FIG. 4

MURAL DECORATIONS FROM THE WILLIAM CLARK HOUSE, BOSTON, 1712



whose surface but had been elaborated by painter, gilder, carver, or artist, to which the emblazoner had added heraldic emblems, so that as you looked around these walls, the romantic ruins and castles seemed placed there to suggest, if not to portray, the old homes of a long line of ancestors, and the escutcheons above to confirm the suggestion, thereby enhancing the splendor of the present by the feudal dignity of an august past."

At the time the house was demolished the following notice appeared in the Boston Mercantile Journal, May 17, 1833.

"The Clark House. This ancient mansion which is now being razed to the ground, and the panellings of which were sold at auction this morning, is the same sometimes called the Frankland House, (Sir Henry F. having since been its owner) and is situated in Garden Court St., North Sq., next door to the large old building that was the residence of Gov. Hutchinson and which has a curious old balcony over the front door. The Clark House**** was built more than a century ago, by Mr. Clark, a merchant of great wealth, who is interred on Copp's Hill **** In the library of the old house is a closet outlined with wood, and at the back of one of the shelves is a large bird, very well painted. The mantel-piece in this room is beautifully carved, in imitation of flowers and fruit, and is in perfect preservation. Over the mantel-piece is a curious old picture representing a boy and girl of a century ago. They are said to be two children named Ellis, who were on a visit to the Clark family. The girl is seated on a bed or couch, and has a loose white night gown, ruffled round the neck.

The boy is approaching to present her with a red apple, and is dressed in a blue coat trimmed with gold lace, and a red silk scarf thrown over his shoulder; his legs are covered with long silk stockings, and a sort of buskins laced up with gold cord; at his wrists are deep cuffs of white lace. The children evidently belonged to a family of the upper class, though it is said that a descendant of one of them has been a tenant of the alms house within the two years past.

In the principal room of the Clark House (the parlor on the right hand of the front door), the walls are wainscotted all over, and on every panel is a painting in oil representing different landscapes, handsomely bordered and decorated at the top with armorial bearings.

The floor of this room is tessellated, being comprised it is said of (52) fifty-two different sorts of wood, cut into small pieces, and arranged in various but regular figures, so as to represent handsome patchwork. In the centre of the floor are the arms of the Clark family repre-

sented in the same manner by different pieces of wood. This was probably the most expensively finished room in Boston.

The panellings went this morning for \$49.57 in all. The picture of old house itself sold for \$3.25; a landscape for the same; view of the Tuilleries (a beautiful thing) for \$3.50; seat of Sir Henry Frankland for \$5.75; landscape on the parlor door for \$6.50. The figures are remarkably perfect, and the colors very lively, though not varnished over, we understand, for 20 years past."

The Boston Daily Atlas, of May 17th said, ". . . . and the paintings, as tradition says, were executed by a person sent for from England by Clark for that very purpose. The second story was originally painted to represent farms, a globe of the world, ships at anchor, etc., but owing to their being defaced, they were papered over. The frames of the paintings were originally black and received their present color from the late Mr. Ellis.

A view of the house as it was is now to be seen on a panel over the fireplace in the parlor."

The four panels illustrated and a fifth showing the house only escaped destruction, together with the center piece of the floor which has been converted into a table-top. The colors are mellowed by age, browns and greens predominating.

Panel No. 1 represents a mounted traveler approaching an inn embowered with great trees. The house is brown with a roof of reddish hue, with a swinging sign over the door on which is painted the very old design known as the "Dog's Head in the Crock." The landlady is standing in the doorway in a dress of dark blue and brown, welcoming the approaching stranger who wears a red coat and is riding a reddish-brown horse. The shield at the top of the panel represents the Hubbard arms.

Panel No. 2 presents a stately old castle on a precipitous hill, beyond which are fields and groves, in the midst of which are a tower and various buildings, above which rises a lofty mountain. At the foot of the cliff stand two men, and from the look of surprise on the features of the younger, with cloak and wreath, and the haughty air of the other who points into the distance with his right hand, one surmises that the lord of the castle is ordering his son (a despised poet?) to leave the ancestral roof. The elderly man wears a red coat and brownish small clothes, the other a red undergarment with cloak or toga, and a red cap with a green wreath around it. The castle is light brown with a red roof; browns

and greens predominate in the foreground, while the mountains are bluish in hue.

Panel No. 3, the best of all in drawing and color, represents a sylvan retreat with a forest of noble trees in the background varying in color from delicate iridescent greens shot with sunlight, to the sombre tones of the shadowy depths of the forest, and the bushes and rocks of the foreground, where two romantic young people, dressed in the style of Louis XIV are so absorbed in each other that they appear to be oblivious to the gathering clouds overhead, producing an effect suggestive of Watteau.

The man is wearing a red coat, black boots and white ruffles; the lady, a red upper garment, a blue skirt and white headdress of that period above her dark brown hair. The figures in the distance together with the running deer, are also red.

Shield at top bearing the arms of the Saltonstall family.

The ribbons which hold the shield suspended and the scroll work which surrounds it are red, while the space between the inner and outer lines of the scrolls is blue with black lines.

Panel No. 4 has a great castle and other buildings, in a light brown tone with red roofs; in the foreground are large trees, bushes, wild flowers, a cow and goat nearly black in color, yellowish fields shading to pale pink and brown. To the right a man in a red cloak and riding a gray mule is approaching the castle, near the high arched entrance of which are two more figures.

Shield at top bearing the arms of the Clark family.

The panel with the fourth coat-of-arms is missing. The arms upon it, however, are believed to have been those of the Whittingham family, with whom Wm. Clark was also connected.

The fifth panel is a picture of the house, which hung over the mantel. It is a brick building with roof, balustrade and dormer windows, cornice, doorway and fence outlined in white, with a pale blue sky above. An unusual feature is noticed in the narrow side windows, which lighted the alcoves at the sides of the fireplaces. It is crudely painted as if done by a child and closely resembles the Warner house at Portsmouth, N. H., built at that time.

The center piece of the floor, a beautiful and unusually fine piece of marquetry has another escutcheon of the Clark family.

The London panels (Tristram's article in the third annual volume of the Walpole Society) form a complete collection, thirty-three in all, including the door, with the name of the artist R. Robinson, and the

date 1696, an artist of considerable ability, practically unknown until the discovery of the panels. The house was the residence of a merchant engaged in trade with the Indies, built in 1669 and demolished in 1906, with the exception of the wainscotting of this room, which is preserved in Sir John Cass's School in Duke St., Aldgate.

The large panels are about two feet wide by four feet high, and extend from dado to cornice, with a small panel under each large one, in the dado. The prevailing color is a fair, bright green, the central figures and objects verging on a pale yellow or brown. They represent East and West Indian characteristics, and even Mexican, combined with a fanciful architecture which reminds one of Wren. The subjects represent forest scenes, generally tropical in character, with natives living out of doors, engaged in various occupations, in some cases living in huts made in the branches of trees; others present imposing buildings and cities, with an occasional suggestion of Aztec buildings, a Chinese element and even ornaments from the Louis XIV style of architecture. There are impressions of gorgeous, fairylike palaces, the panel over the fireplace representing a city visible through a faint haze and thrown into relief by the setting sun and shrouded by the shades of approaching evening, the whole impression being one of St. Paul's and Wren's other London churches as seen on a summer evening. The people in the various scenes seem to represent Europeans, Indians, and Negroes. There is also a suggestion of the story of Pocahontas. One can see natives mounted on crocodiles, rhinoceros, elephants, and domestic animals. Negroes cultivate tobacco; palm trees wave their tops; there are Indians with bows; river scenes; masses of trees and rocks; a helter-skelter conglomerate of peoples and civilizations mingling as in a wild poetic dream, so well painted that they are considered the work of a master hand.

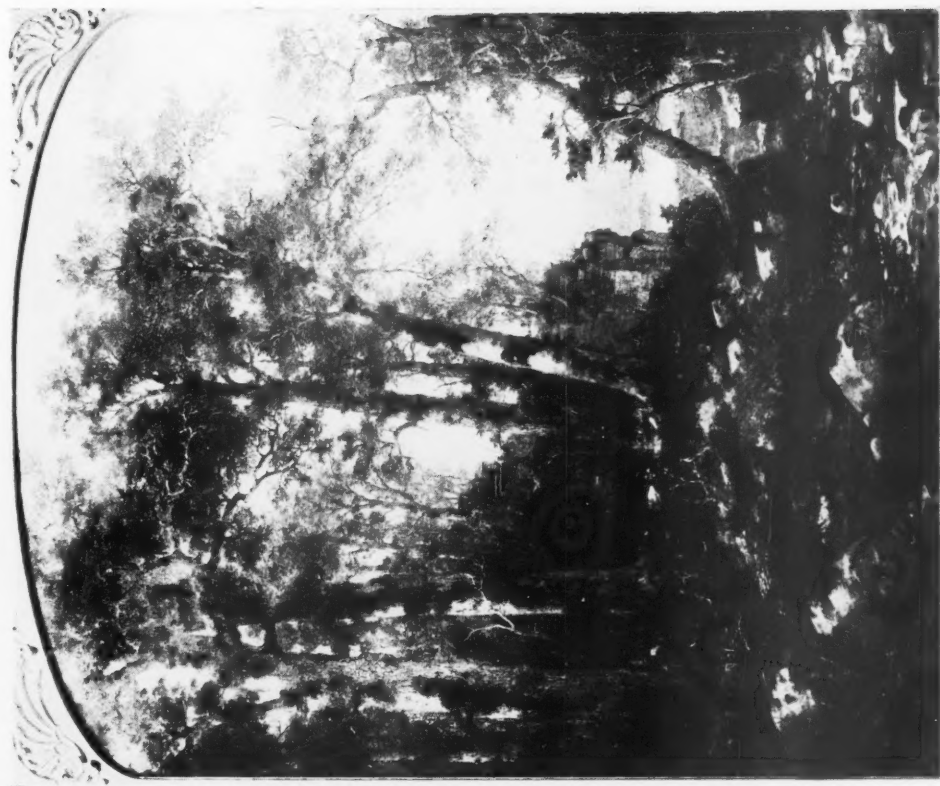
The general tone of the London room is green, while the background of the Boston room was gold and white, which must have brought out more effectively the rich coloring of the pictures.

Because of the strong similarity of technique, etc., of both the London and Clark panels, Mr. John B. Potter, keeper of paintings for the Boston Museum of Fine Arts, believes that both sets of paintings were executed by the same artist, R. Robinson, whose name appears on the London panels—a form of home decoration previously unknown.

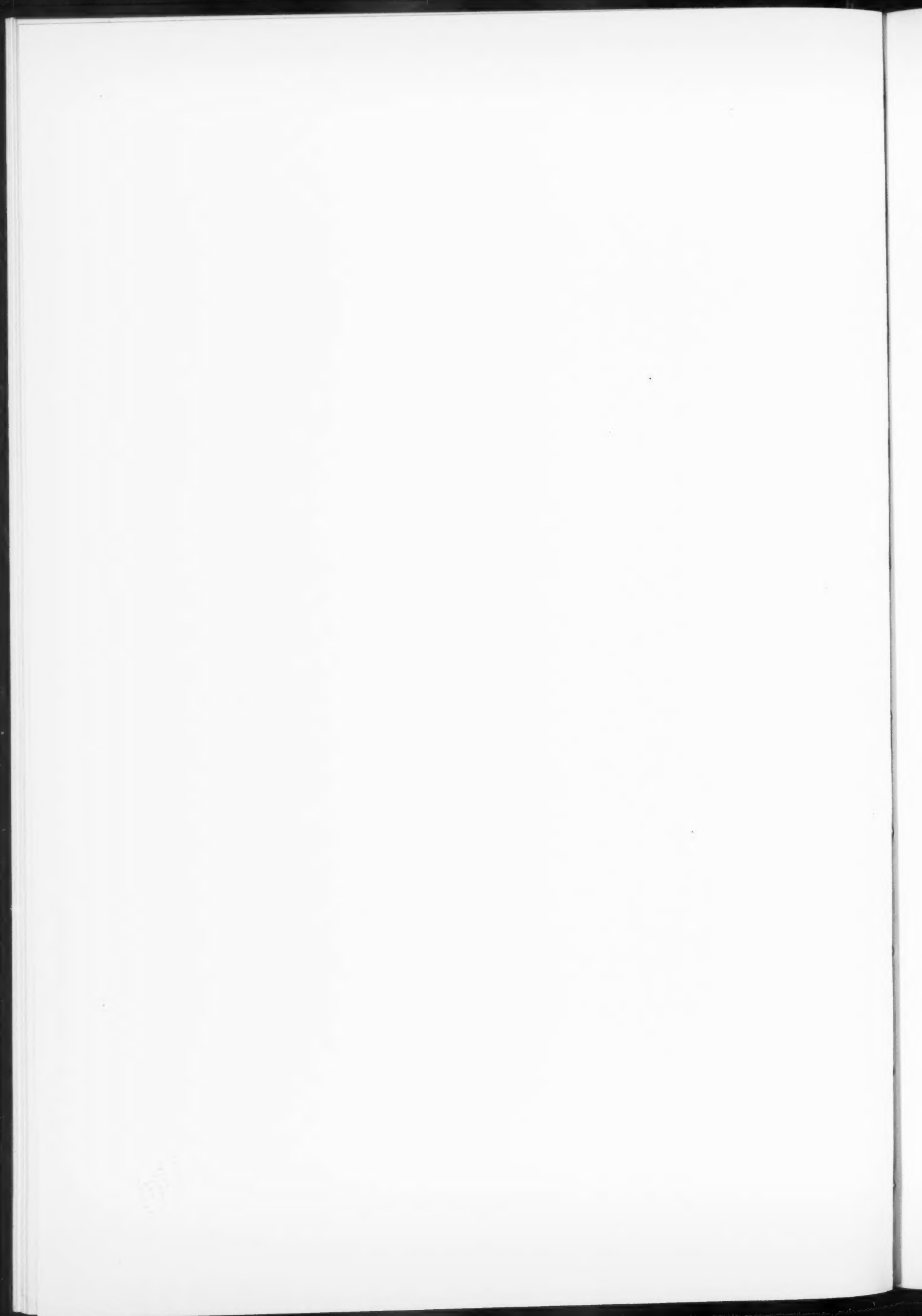
Edward B. Allen



ASHER BROWN DURAND: PORTRAIT OF LUMAN REED
The New York Historical Society, New York



ASHER BROWN DURAND: THE EDGE OF THE FOREST
The Corcoran Gallery of Art, Washington



ASHER BROWN DURAND

ASHER BROWN DURAND, America's foremost line engraver who was a distinguished portrait and landscape painter as well, was born August 21, 1796 at what was then known as Jefferson Village, New Jersey, now called Maplewood and it was on the same property but in a new house that he had his studio the last seventeen years of his life. Here on September 17, 1886, almost a month over ninety years of age he passed away. He was actively engaged in painting up to 1879, when he finished his last landscape, *The Souvenir of the Adirondacks*, which is now owned by the New York Historical Society. (There have been so many incorrect statements as to the place of his birth and death, that I wish to emphasize the above).

Asher B. Durand's father was the grandson of Jean Durand, a French Huguenot who settled at what is now called Milford, Connecticut about 1700. Asher was the eighth of eleven children and not being strong and robust like the rest, roamed the woods and helped his father, who had a clock and jewelry business in connection with his other mechanical work. Here the boy developed a decided taste for designing and engraving, so that when he was seventeen he was apprenticed to Peter Maverick for five years. The first year and a half of this time he considered the happiest part of his long life. He soon became the chief assistant of the master, his time being employed in copying engravings for Shakespeare and other poets and vignettes for banknotes, but he did no original work during his apprenticeship. When his time was up he became the partner of Mr. Maverick, having already outstripped his master. His first original engraving was after Waldo's painting *Old Pat*. John Trumbull was so pleased with it that he engaged Durand to engrave his painting of *The Declaration of Independence* for three thousand dollars, but when Maverick wished to be included in the commission, Trumbull objected and the partnership was dissolved. This engraving took about three years and was completed in 1823 to the entire satisfaction of Trumbull, who in sending a copy to Lafayette wrote: "I have sent you a small case containing a proof impression of a print which has been engraved here from my painting *The Declaration of Independence* by a young engraver, born in this vicinity and now only twenty-six years old. This work is wholly American, even to the paper and printing, a circumstance which renders it popular here, and will make it a curiosity to you, who knew America when she neither had painters nor engravers

nor arts of any kind, except those of *stern utility*." This engraving established Durand's reputation and also made it possible for him to marry. The next twelve years was devoted mostly to portraits, bank-notes, landscapes and several large compositions. The Ariadne after Vanderlyn was his last engraving and is considered the most important engraving ever produced in America. Before 1835 he had engraved the portraits of thirty-two clergymen, twenty-three patriots and statesmen, ten actors, seven physicians and several men and women unknown to fame. Beside these were business cards, lottery tickets, diplomas, ball tickets, engravings of horses and bank notes. In 1824, A. B. and C. Durand and Co., was formed for bank note work. In 1830, William Cullen Bryant started a publication, "American Landscape," which was illustrated by Durand's engravings, six in number. Only one part was issued. With the completion of the Ariadne in 1835, his active life as an engraver ceased, and only a few times was the graver taken up again and that to help some other artist. Since 1822, when he could steal the time away from his other work, he had painted portraits, landscapes and figure compositions, so that he was fully prepared to make the change. The small portrait of his mother now owned by the New York Historical Society was painted at the beginning of this period. The New York Historical Society now own his first and his last painting as well as forty-five others, the largest single collection of his paintings. In 1835, Luman Reed, a wealthy merchant and a generous and appreciative patron of American art, commissioned Durand to paint the portrait of President Andrew Jackson, and later the same year portraits of all the presidents. Mr. Reed expressed his satisfaction with Durand's work by ordering another set, which he gave to the Museum and Library of the Brooklyn Navy Yard. Mr. Reed also bought generously from other artists and sent George W. Flagg abroad to finish his education, and he was planning other commissions when death took him away in 1836. Mr. Reed's portrait by Durand is here reproduced for the first time. His collection of pictures were purchased by friends and placed on exhibition in New York for twelve years and was known as the New York Gallery of Fine Arts. In 1858 they were given to the New York Historical Society, where they are at the present time.

Mr. Durand was actively associated with the National Academy of Design from the very beginning, being on some committee or an officer from 1826 till 1861, when he resigned from the presidency, which office he had held for fifteen years. To the first exhibition, he sent his

painting Mary Magdalen at the Sepulchre, and other religious subjects to later exhibits; but he soon abandoned religious art, as it was not appreciated. After giving up engraving in 1835, he devoted himself almost exclusively to landscape and portrait painting; however he did paint a few figure compositions, usually of a humorous nature. In his landscapes he did not paint according to any theory of color or practice of other schools, but from first hand study of nature. He loved the brooks and the rocks and the trees and it was from them that he received his inspiration. Truth and love will be found in his paintings. His trees are trees and his rocks are rocks and all his landscapes are beautifully arranged, true in color, carefully drawn and finished, in fact, pictures to live with. A large number of his paintings are listed in "The Life and Times of A. B. Durand" by his son John Durand (1894) and this book contains much interesting information about him and the art of his time. In 1855 Durand painted *In the Woods* for Mr. Jonathan Sturges. Two years later Mr. Sturges enclosed a check for two hundred dollars with a note in which he wrote: "I desire to add to the price of the wood picture. The trees have grown more than the worth of that sum since 1855." Such surely is appreciation as it should be during the life time of the artist. Mr. Sturges had been the business partner of Mr. Luman Reed and followed in his footsteps as a patron of American art. He was of great aid to the National Academy and tided it over many periods of financial difficulty, and gave them valuable advice so that the investments of the organization always brought in handsome returns.

After living fifty-four years in New York City Mr. Durand decided to move to the country, and as he now owned the property on which he was born, built a new house with a studio and moved there in 1869. The first painting to be finished in his new surroundings was *The Edge of the Forest* now in the Corcoran Gallery of Art at Washington; this was his largest painting (78 by 64 inches) and had been started in the city. It is dated 1871. In his son's book it is called *Primeval Forest*. It is a composition of forest trees, as will be seen from the reproduction. Durand was contented and happy in the surroundings of his childhood and continued to wield his brush till 1879, when he finished the *Souvenir of the Adirondacks* already mentioned. With the completion of this, his last picture, he said "My hand will no longer do what I want it to." After that he rarely went into the studio but never lacked for something to do. He was serene and happy to the end. His son says: "Free from organic disease, the last six years of his life passed away

exempt from suffering, and attended with no discomfort except that which necessarily accompanies the decline of faculties impaired by age. Unworldly in every sense, with no longing unsatisfied, no work that he had projected unfinished, no expression ever denoted a regret in relation to the past or betokened any kind of mental despondency. Day after day passed tranquilly, without loss of interest, according to the state of his faculties, in persons or things about him. Surrounded by his children and grandchildren, every want and feeling gratified, he thus glided gently along until the final hour was reached. Those who loved him have the satisfaction of knowing that his life ended in an honoured, happy and beautiful old age."

On the hundredth anniversary of his birth, 1896, the Grolier Club exhibited a collection of practically all of his engravings and published a catalogue describing them. Durand's art will live as it is based on the correct principles. There may be times when it will be out of the fashion but it will come back as all true art always does.

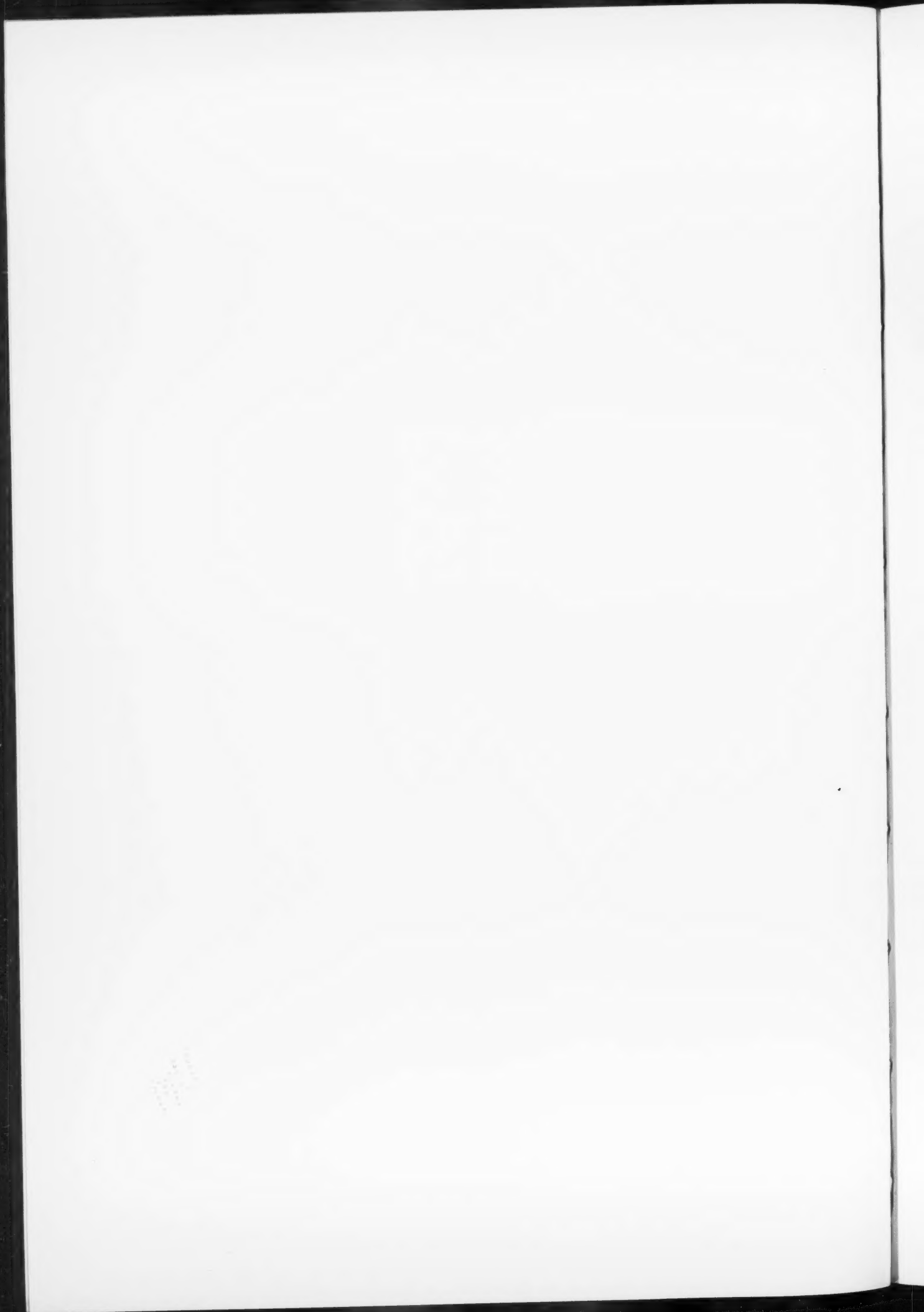
Ruel P Tolman

GEORGE DE FOREST BRUSH

GEORGE DE FOREST BRUSH belongs to a group of American artists who dare to oppose modern realism with conservatism—it requires originality to be conservative in these days. Fame has come to him, although he has not sought to quarry it with the noisy pursuit of sensationalism. He has had public recognition for thirty years, has received the Temple gold medal, the Paris Exposition gold medal, the Pan American and the St. Louis Exposition medals. He is a Southerner born in Tennessee. In the seventies he studied in Paris. Like Weir and Thayer he worked under Gérôme's instruction and was as little influenced by it as they in the personal trend of his talent, although he perhaps was slower than they in turning from Gérôme's rigid technique. But Gérôme helped him as he did them to lay a solid foundation for the superstructure of romance and imagination.



GEORGE DE FOREST BRUSH: AT THE FOUNTAIN
Property of Mr. Horatio S. Rubens, New York

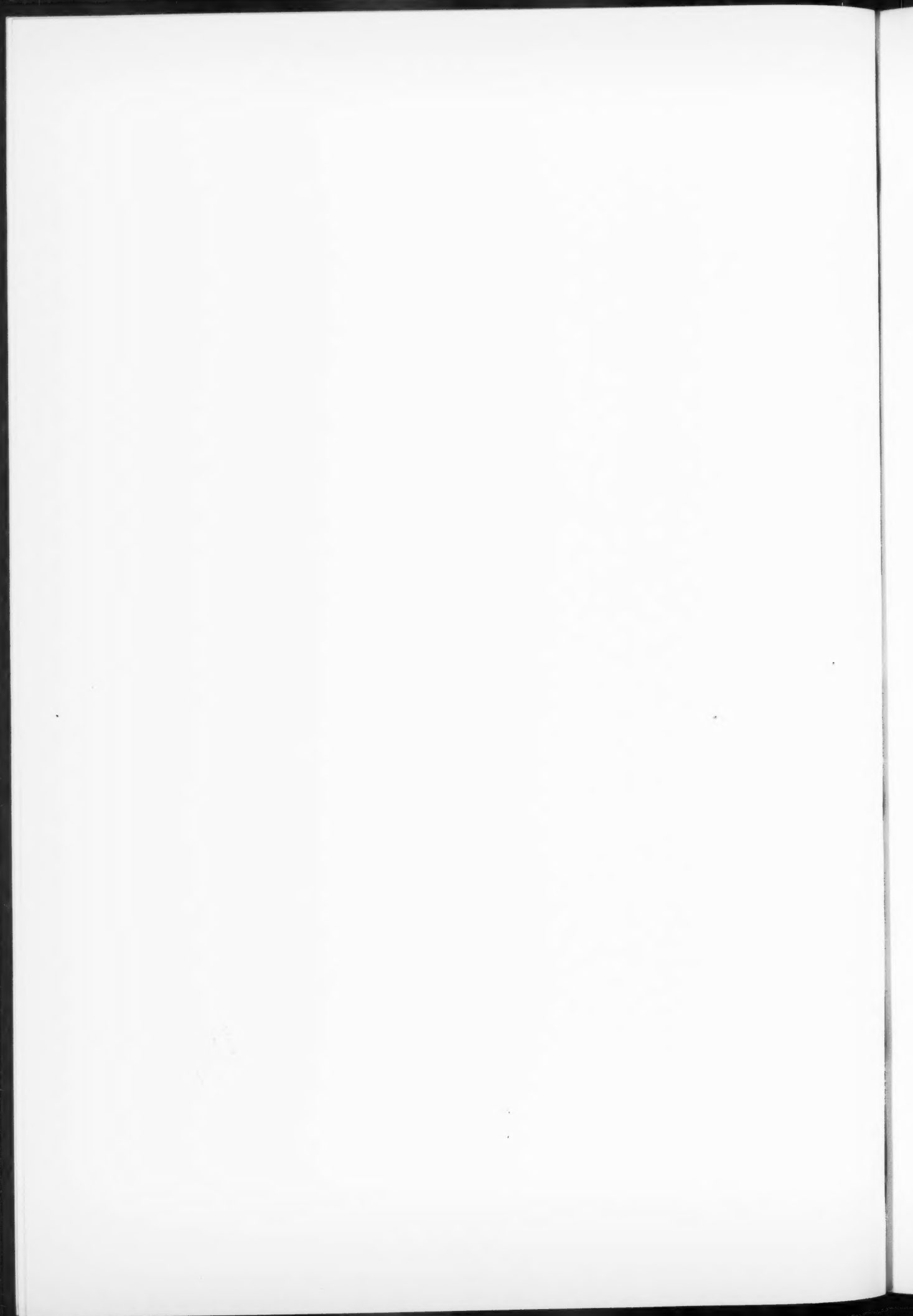




GEORGE DE FOREST BRUSH: THE POTTER



GEORGE DE FOREST: AT DAWN. 1917
Collection of Mr. H. S. Rubens, New York



When not much over twenty Brush returned to the United States. The tribal life of the Far West appealed to his pictorial instinct. It would be hard to find another painter of Indians who so combines poetic suggestion with truthful representation. He seemed to sense the Redman's solitude and closeness to Nature. It was natural that this genre should be only a temporary phase in his career. Yet his Indian pictures, although they lack the scope of his later work, are admirable in imaginative power, design and color.

The Sculptor and the King is decorative in treatment, exquisite in color-harmonies and suggestive of universal as well as racial traits. The two Indians are fine specimens of primitive manhood; the sculptor, an Indian youth, submits in suspense his finished work to the King who in his tribal regalia stands majestically before it, though apparently a little uncertain what to do with the critic's role which has been thrust upon him. The Indian and the Fish fascinates by the supple line of the Indian's body continued in the curve of the fish which he holds: gustatory anticipation is stamped upon the young brave's otherwise inscrutable features. In The Indian with a Spoonbill Duck the artist flashes flamingo red against the bronze tones of flesh. His Silence Broken shows intuitive penetration of the Redman's nature: an Indian canoeing at night suddenly looks up at the call of a great white bird soaring through the gloom—his upturned face thrills through its kinship with the wild thing overhead. Brush's molding of the lithe Indian forms equals the noble expressiveness with which he endows them.

Examples of his mythological painting are Leda and the Swan and Andromeda, the latter glowing with opalescent tints. Both paintings are graceful in line and poetical in conception, yet less deeply felt and broadly treated than his later work.

Like Thayer, Brush chose as the dominant theme of his maturity womanhood and childhood, from models intimately known, usually those of his own family. He is less characteristically American than Thayer; his art is cast in the mold of the old world into which he pours a full measure of talent. He does not produce the luminous impressionistic effects of Weir, but he shares with Weir and Thayer distinction, ideality and authority.

His family groups, or Madonna pictures, are owned by the Museum of Fine Arts in Boston, the Corcoran Gallery in Washington, The Academy of Fine Arts in Philadelphia, the Metropolitan Museum in

New York and by the Brooklyn Museum. In these pictures we see always the same mother in more or less classical draperies, with deepset eyes and hair parted over a broad brow—note the exquisite beauty of the ear—best of all are her real mother hands, strong, helpful and patient. Rhythmic in treatment is the Metropolitan Gallery painting "In the Garden" which shows against a garden background three figures, a mother with two children, the older one clinging to her side, the other, from the shelter of her arms, facing us in smiling triumphant babyhood. A less widely known family group by him has an attractive though odd arrangement: the mother seen in profile holds in her lap the child whose form follows the long curve of her red gown; behind her, also in profile and leaning forward, sits a young man, her son. The color masses in these pictures are dark and rich against which the blond child contrasts dazzlingly. But his Madonna in the Brooklyn Museum strikes a much higher color key—it is in the pale decorative vein of the early Italian period. In one of his largest family groups he has failed to strike twelve. The draperies are affectedly old style. Although the two little girls in the picture are charming, the baby belies the brush of this pastmaster of babyhood. However to produce work of uniform excellence is the province of the machine, not of the artist.

He has painted some interesting studies of women. Smith College owns one—a queenly young woman in a red gown, her sumptuous arms glimpsed through thin red draperies; she has been compared to a Venetian portrait, yet her face has the beauty which holds emotion by a leash, whose essence is intellect not impulse. Dr. Walter B. James owns an interesting one in cool color-tones of a grey-eyed woman wearing a grey green gown. The small portrait of Mrs. Fiske Warren shows a charming, resourceful and intellectual feminine type.

Among the opinions as to the comparative value of Brush's art periods is one which holds that his family groups are inferior to his Indian studies. To us his most vital work seems to be his children both in large family groups and in small portraits. We know of no other modern artist who has so appreciated the blitheness of babyhood, the whimsical daintiness of little girls, the intangible eerie quality of childhood.

Against the decorative background of the "Pandora" picture an elfin little figure, pale haired and hazel eyed, releases a butterfly. A little girl in a dark red gown with a light brown braid over her shoul-

der also makes a charming study; her brow promises intellect and witchery lurks behind her slightly smiling lips. Out of another portrait a dainty little girl holding an apple smiles humorously. Mrs. Robert Bacon owns the portrait of a wee maiden whose vivid little face against a background of warm color looks at us with arch questioning. The one owned by Mrs. Jesse L. Straus has a landscape background suffused in a reddish glow against which stands a fairylike little girl in a red dress. Smith College owns "Miss Tribbee" a study of the artist's daughter, a thoughtful faced girl with straight brown hair, rather a reticent little type, but worth knowing. Dr. John Elliot owns a boy's head, an honest little man with wholesome eyes and lips. The portrait of a serious faced boy owned by Mrs. W. Thayer is in a low color key. He has painted a number of baby portraits. Mrs. George Baker owns one in a white dress and cap with a delectably puckered mouth. In the "Curley" portrait the gay baby face is crowned with a fluff of blond hair against a halo-like red hat. That the children of his brush are all thoroughbreds does not prevent them from being enjoyably human.

His color glows with subdued warmth. His masterly treatment of flowing drapery is a part of his knowledge of line and draughtsmanship. Nearly all of his mature work resembles the old Italian Christian art in selection and repetition of subject and in composition.

It is said of Raphael that he had "a perception for pure and spiritual beauty in women and children." This is also the preeminent trait of George De Forest Brush. His paintings have the thoughtful human element of the Renaissance rather than the mystic asceticism of the pre-Raphaelites—the sincerity of both these periods is his. He has been criticised for not finding a more original mold into which to pour the individual essence of his talent. In the fifteenth century Florentine painting reached a height unattained by succeeding centuries: the dignity and serenity of the Florentines must appeal almost irresistibly to his temperament, for between his point of view and modernism a gulf is fixed. In his hostility toward materialistic and commercialized art he has swung to the opposite pole of expression.

Catherine Beach Ely

AMERICAN ANTIQUES

Notes on Colonial and Early American Furniture,
Silver, Needlework, Portraiture, Silhouettes, Pewter,
Engravings, Glass, China and other Arts and Crafts.

WILLIAM JAMES HUBARD, SILHOUETTIST AND PORTRAIT PAINTER

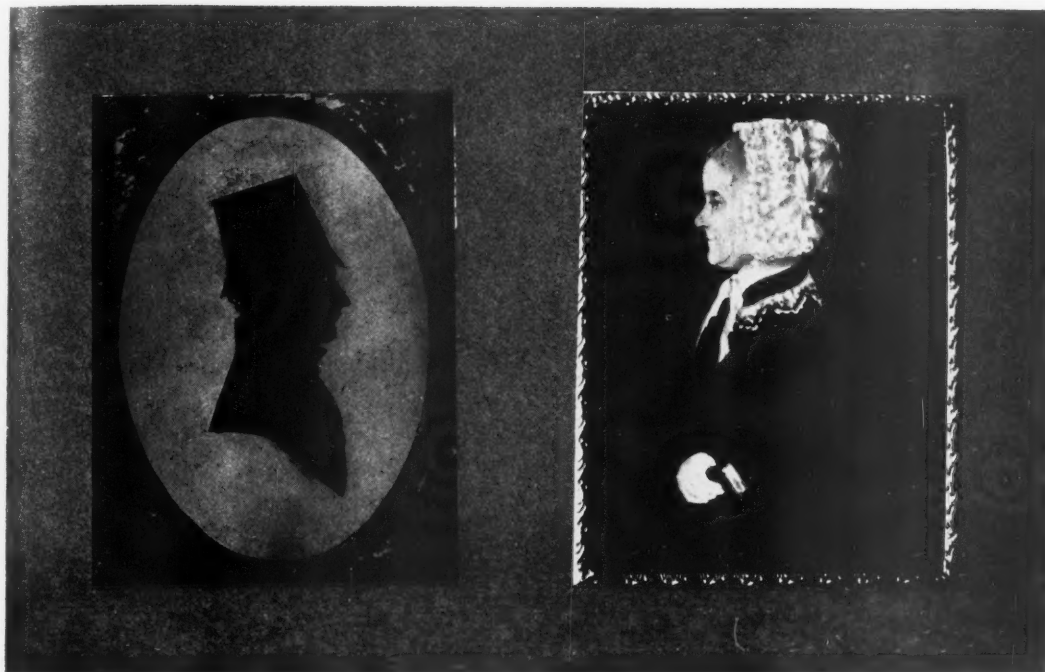
The signed and dated silhouette of Charles J. Buckingham reproduced is an unusual example of the art of William James (styled "Master") Hubbard, a precocious young cutter of profiles of English parentage who began his career early in the last century, at the age of thirteen. He came to this country a little later, and when seventeen was cutting silhouettes in Boston, after having worked in New York and Philadelphia, where he exhibited at the Pennsylvania Academy. His silhouettes differed from all others produced in America at that time in that they were all cut with scissors direct from the "sitter" without drawing or the use of a machine. He was so impressed by Gilbert Stuart's portraits while in Boston that he abandoned silhouette cutting, returned to Philadelphia to study painting under Sully and spent the remainder of his life as a portrait painter, working mostly in the South. The present likeness of Mr. Buckingham, in an old-fashioned high beaver hat, is mounted on a card, on the reverse of which is stamped "cut with scissors/by Master Hubbard/without/drawing or machine." It is also inscribed in ink "Ch. J. Buckingham/taken by Master Hubbard/Octo. 23, 1825" and may possibly be unique as a signed and dated specimen of his work. In Virginia—where he died, February 25, 1862 — many of his bust and half-length portraits in oil are found today.

QUAINT EARLY MINIATURES

The quaint water-color portraits in miniature of Mr. Rufus and Mrs. Olive Collins are presumably the work of an early Connecticut artist identified with the Eastern district of the state, where they were obtained several years ago. Mr. Collins has black hair and a delicately flushed face and wears a black coat with a checkered waistcoat of black and white; his wife, who also has black hair and eyes and the same delicately flushed cheek and pink lips, wears a pale blue coat with pink collar and a white linen cap with ruffled edge and black dots, tied with a pink ribbon. They are preserved in little pine frames stained a light cherry color.

MINIATURE BY J. S. ELLSWORTH

J. S. Ellsworth's miniature portrait of Mrs. Jennie Post of Guilford, Conn., reproduced herewith is the finest that we have ever chanced to see from the hand of that eccentric painter. Like the two listed in Mr. Bolton's "Early American

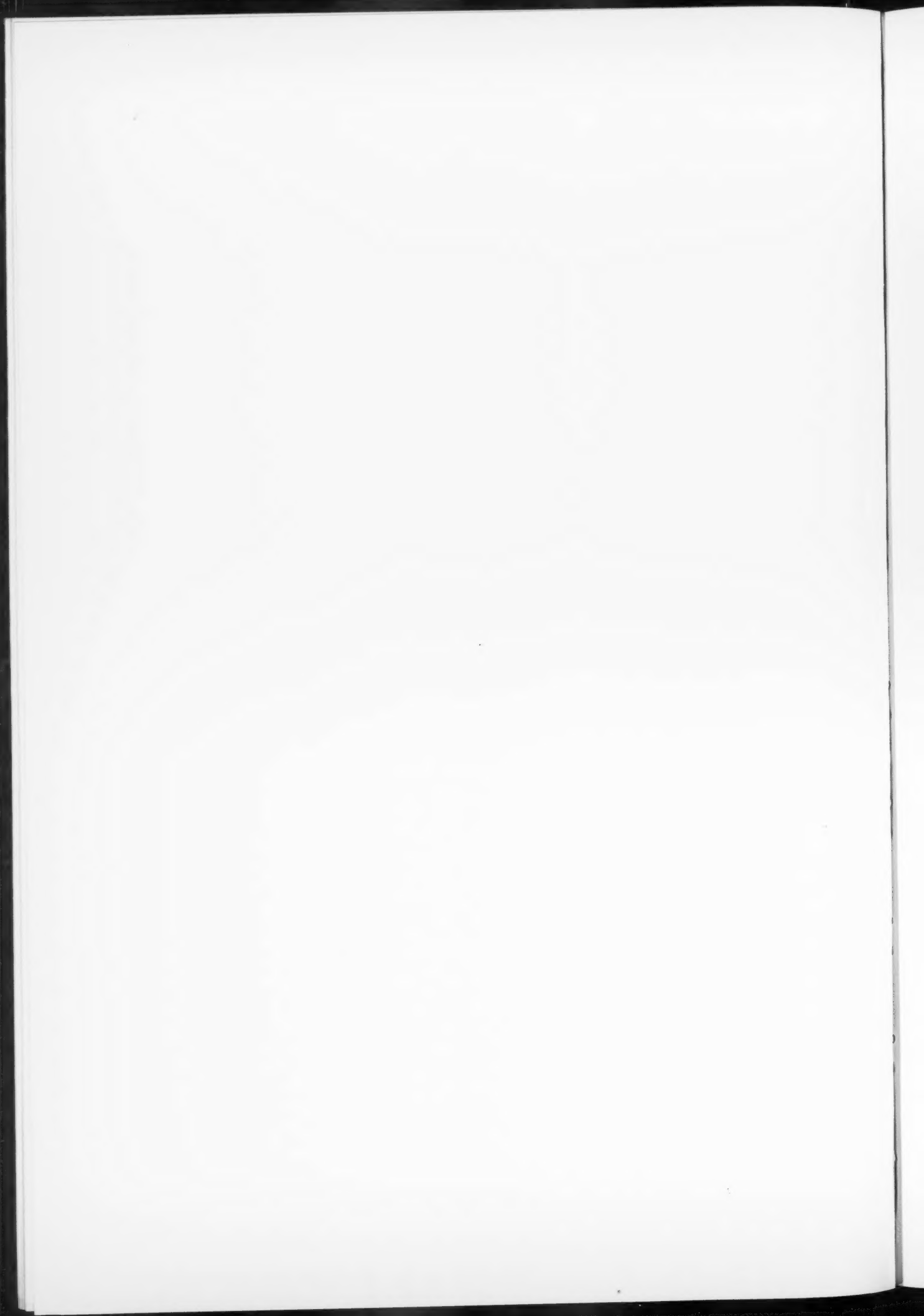


CHARLES J. BUCKINGHAM
SILHOUETTE BY WILLIAM JAMES HUBARD

MRS. JENNIE POST
MINIATURE BY JAMES SAN SANFORD ELLSWORTH

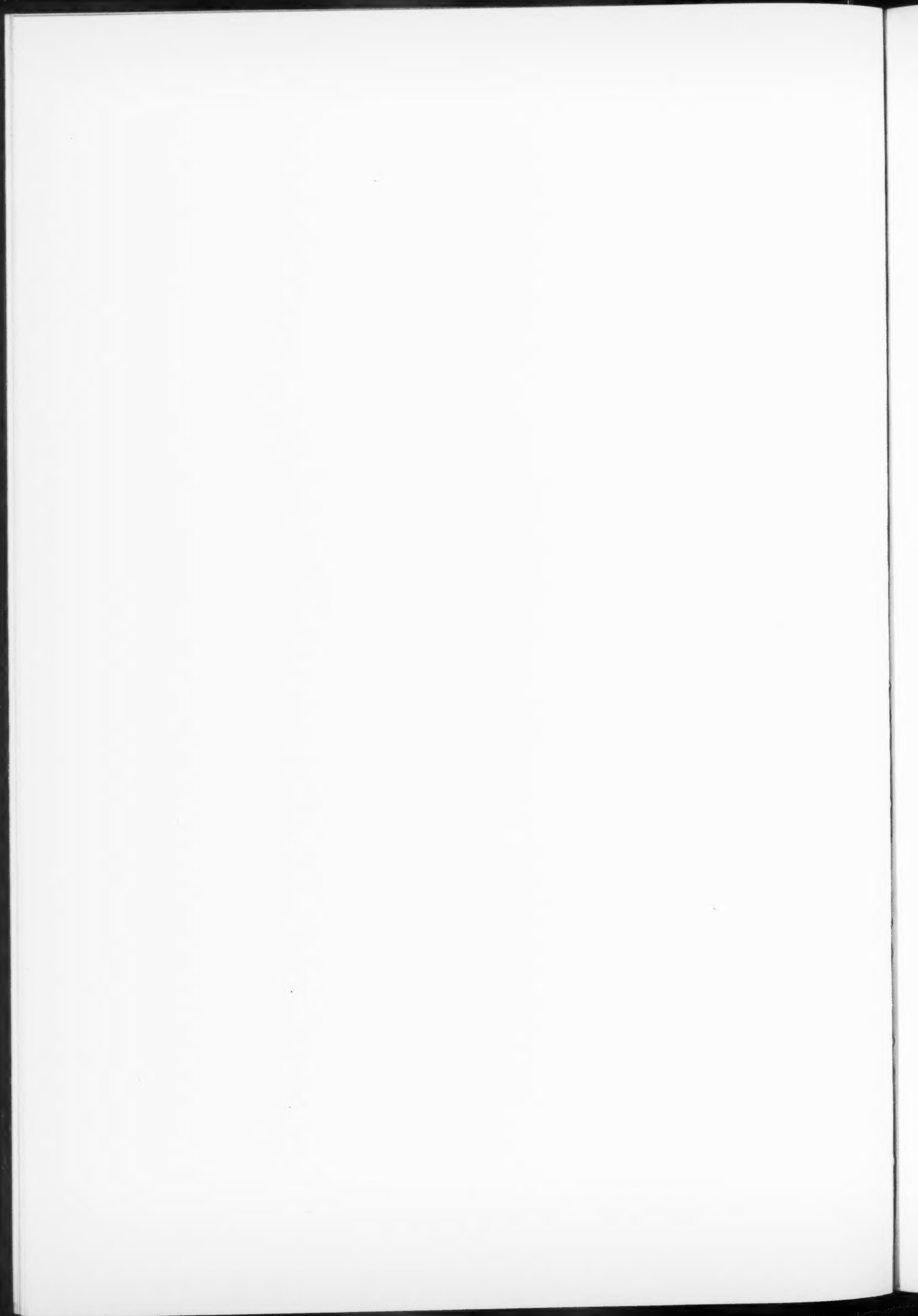


AMERICAN PORTRAIT MINIATURES
BY AN UNKNOWN NEW ENGLAND ARTIST OF THE EARLY NINETEENTH CENTURY





PEWTER COFFEEPOT AND TEAPOTS BY H. B. WARD
 COFFEEPOT TO RIGHT BY GEORGE RICHARDSON, COFFEEPOT TO LEFT BY ROSWELL GLEASON
 TEAPOT BY D. CURTIS AND SUGAR DISH BY BOARDMAN & CO.



Portrait Painters in Miniature" it is painted on paper and inscribed on the back in the autograph of the artist, "Painted by J. S. Ellsworth." It measures 2½ inches high by 2 inches wide and is preserved in an old daguerreotype case. Ellsworth, who was born in Windsor, Conn., in 1802 and died in Pittsburgh, Penn., in 1873 or 74, worked in the West for a time and did some painting in St. Louis. Most of his miniatures are curiously and quaintly constructed after a formula or convention seemingly his own in the manner of handling the bust, but are really excellent in their rendering of individual facial characteristics — and therefor as likenesses.

PEWTER BY H. B. WARD AND OTHERS

H. B. Ward, the pewterer who made the two teapots and the coffeepot pictured, was a citizen of Guilford, Conn., and in all likelihood a member of the family of that name of which James Ward, his father, brother and probably grandfather were all silversmiths. H. B. Ward is reputed also to have been a silversmith as well as a pewterer. Objects with his mark are generally found in Western Connecticut and he was evidently established there during the first quarter of the nineteenth century, from which period these pieces date.

The other works shown are mostly of the same time. The coffeepot, by Roswell Gleason of Providence, R. I., is a particularly fine piece, distinguished from others contemporary with it by the pewter handle. The one by George Richardson of Boston is a curious example in that the form is based upon that of teapots of the period — practically all coffeepots being straight-sided and flat-bottomed. Of the D. Curtis, who made the remaining teapot, I have no information whatever. The piece has a certain individuality that recommends it to the collector and student, and which will not escape the eye of the general reader who may compare it with those of H. B. Ward. The sugar-dish by Boardman & Co., of New York is probably the latest piece illustrated and may be as late as 1835 or 40, for the metal is certainly one of the later and less ingratiating alloys.

NEW ART BOOKS

HISTOIRE DE L'ART — Depuis les premiers temps chrétiens jusqu'à nos jours —
Publiée sous la direction de André Michel — Tome VI, Seconde partie — Librairie Armand Colin — Paris, 103 Boulevard Saint Michel, 1922.

The second part of the sixth volume of the well known comprehensive History of Art directed by André Michel has been published. The first three chapters deal with French Architecture, Sculpture and Painting in the seventeenth century written by Henry Lemonnier and André Michel. Other chapters deal with Architecture and Sculpture in the seventeenth century in England, by Paul Biver; Painting in England in the same period, by Henry Marcel; Art in Switzerland in the sixteenth and seventeenth century, and Engraving in the seventeenth century by Conrad de Mandach; Tapestry in the seventeenth century by Léon Deshair, and Furniture and Goldsmithwork by Elisa Maillard.

Every subject is treated in a scholarly way and at the end of each chapter is a detailed bibliography. The preface and the conclusion, printed at the beginning and at the end of the volume are written by André Michel himself. In the

former he explains the causes of the long interruption occasioned by the war in the publishing of the volumes. He also speaks with sorrow of the loss of his most distinguished contributors, Marcel Reymond, Louis Fourcaud, and Emile Bertaux who all three died during the war. As for the conclusion he resumes in it the characteristics and the spirit of the Art in the seventeenth century.

ROMISCHE FORSCHUNGEN — edited by the BIBLIOTHECA HERTZIANA — II — LE STATUE DI ROMA (Grundlagen für eine Geschichte der Antiken Monumente) by PAUL GUSTAV HUBNER — Band I (Quellen und Sammlungen) — Leipzig 1912 — Verlag von Klinkhardt & Biermann.

The Bibliotheca Hertziana in Rome has published the first part of "Le Statue di Roma" constituting the second volume of the "Romische Forschungen." The work has been prepared by Paul Gustav Hubner who undertook the difficult task of presenting to the public a critical study of the use made by the artists of the Renaissance period of works from the Antiquity. He passes in review the various sources for his study, the literary as well as the artistic ones, and gives at the end of his volume, in twelve plates, a number of sketches which artists of the Renaissance period made from various antique models in Rome. The second part of this work will contain examples of art products from the Renaissance period which can be proved to have been copied from antique models.

In the volume III of the "ROMISCHE FORSCHUNGEN" the Bibliotheca Hertziana publishes "Die Portraïtdarstellungen des Michelangelo" prepared by Ernest Steinmann and edited by Klinkhardt & Biermann, Leipzig, 1913. The work contains 114 pages of text, 107 plates and 16 illustrations in the text. It deals with portraits of Michelangelo found in oils, sculpture, frescoes, engravings, drawings, medals, etc. . . Steinmann makes an exhaustive study of his subject and presents to the public a most interesting and comprehensive work.

"AU CHEVET DE L'ART MODERNE" by GUILLAUME JANNEAU — Paris, Librairie Félix Alcan, 108 Boulevard Saint Germain — Prix 10 Francs.

The Collection called "Art et Esthétique" published under the supervision of Pierre Marcel, has just issued a volume by Guillaume Janneau on "Au Chevet de l'Art Moderne," in which the writer in a series of studies examines the various symptoms of Modern Art. He treats his subject objectively and analytically and without trying to reach any definite conclusion he analyses the elements composing it.

LES HODLER de la collection RUSS-YOUNG à Serrières-Neuchâtel Text du Dr. Johannes Widmer — Reproductions de Fred. Boissonnas — Genève, Edition d'Art Boissonnas, 1923.

As indicated by the title this work deals with the pictures by Ferdinand Hodler in the Collection of Russ-Young in Neuchâtel. It comprises 88 plates of his drawings and paintings of which 72 are paintings and 16 drawings. It is however indicated in the text that the collection contains more examples, for it includes in all 95 paintings and 75 drawings of this very interesting artist. The text on 31 pages is written by Dr. Johannes Widmer who in a chronological order explains and revives the work of the artist.

